

THE OFFICIAL

DOCTOR

WHO

MAGAZINE

INSIDE: EVERYTHING YOU  
WANTED TO KNOW ABOUT

ICE  
WARRIORS

BUT WERE AFRAID TO ASK



NOVEMBER No 94 NOV 65p

**ERIC SAWARD**

REVEALS JUST WHAT IT  
IS A SCRIPT EDITOR DOES

AND WE LOOK AT THE WORK  
OF ICE WARRIORS CREATOR

**BRIAN HAYLES**

AZAL

THE DAEMONS





## BAKER'S DEFENCE

I am truly disgusted at the few supposedly Doctor Who fans who moan and groan that Colin Baker will be a pathetic Doctor, and he is too fat! What a load of codswallop! Just shut up and give him a chance. We certainly did not get a taste of his acting skills in the appalling *Twins* storyline. That story had a poor script, poor sets and poor acting (apart from Colin Baker and Nicola Bryant of course). If Doctor no 6 is too 'portly', wasn't Bill Hartnell too old? Pat Troughton a little small? Jon Pertwee a little tall? Tom Baker too thin? Or Peter Davison a little young? Or as we note, they all played their parts beautifully. So you nagging lot give Doctor 6 a chance!

Congratulations on a great magazine, especially the good quality and colour pages.

Christopher Morgan,  
Oxford,  
West Yorkshire

You're not Colin Baker's agent by any chance, are you Dave?



## DOCTOR'S DEFENCE

After looking back through some old Tom Baker stories, I noticed that the TARDIS' capability of being able to stop any weapon being used seems to have vanished.

This facility I seem to remember was called "Temporal Grace".

It seems that this aforementioned has been forgotten by the Doctors Dawson and Baker. For instance, in *The Twin Dilemma* the Doctor is threatened by Kevin McNally (Lt Hugo Land). Land points a gun at the Doctor's head. Either the BBC omitted this feature of the TARDIS for reasons of suspense or they've just forgotten about it.

Keep up the good work.

Stephen Phipps,  
High Holborn,  
Kent

Or perhaps the "Temporal Grace" was temporarily out of order. Who knows.

## A GALLIFREYAN WEREWOLF IN SPACE

In recent months there has been great deliberation over the origins of the Doctor. Time Lords and Gallifreyans in general. Well, through months of intense research, and my own physiological know-

# DOCTOR WHO LETTERS

Send all your letters to:  
Doctor Who Magazine,  
23 Redan Place,  
Queensway,  
London W2 4SA.



ledge, I have discovered the true nature of Gallifreyans. In simple terms Gallifreyans are an obscure breed of "Werewolf".

Reincarnating, as any "Were-ologist" will know, were wolves are able, when injured, shot or disarmed, to regenerate themselves just as Gallifreyans do, and can adopt human form at will (although their true form is one of a wolf-like creature). Thus the connection.

So, in conclusion, Gallifreyans can be classified as a member of the canine (not KS) species and may be closely related to Earth canines like the poodle.

Stephen McArthur,  
Hilliers 6025,  
Australia

We always thought the Doctor was an old space dog!

## CYBER-REPEATS

Yee! Another letter complaining at the lack of Doctor Who repeats, materialising into our screens. As Tegan once said, "I'm sick of it".

The only repeats we have seen lately have been Peter Davison's. I haven't anything against him, but if we are going to see only his repeats for the rest of time, serials like *Arc of Infinity* or *Melodrama* Unleashed

should be shown instead of being old *The King's Demeanor*.

As next year brings the welcome return of my favourites, The Cybermen, it would be a great idea to show all the existing Cyber stories. This colour version of *The Tenth Planet* would be the best place to start.

Gavin Ross,  
Adamstown,  
Wales

## OUT TO LAUNCH

Hubby recently bought me a copy of the BBC video, *Doctor Who - The Revenge of the Cybermen*. Being a long-time Who fan and a sort of authority on spaceflight, I noticed that the Skystrider rocket that was shown taking off from Vorgan was actually an American Saturn V rocket and was launched in 1968 (the NASA film of the Apollo XI launch from 1969). Does anyone agree? If so, I would have thought the Barb could have used film that didn't show a rocket with "United States" emblazoned on it!

J. Smith,  
Hilling,  
Kent

Could it not have been referring to the United States of Vorgan?

## CYBER-QUERY

I'm just writing to ask why the Cybermen are such contradictory characters. In the books it says the Cybermen have no emotions but their aim is to wage war and power. These are emotions.

I thoroughly enjoy reading the books and magazine, and watching the show.

Greg Moore,  
Orange 2800,  
Australia

The Cybermen very kindly invited a member of our staff to visit Telos and promised to supply him with an answer to your question. But unfortunately when he awoke there they shot him!

## REGENERATE DEBATE

Sorry to regurgitate the debate over whether the Hartnell/Troughton changeover was a regeneration.





or rejuvenation, but I realised instantly that it could be both. If Time Lady had a "reversed" life span, ie. becoming younger with each successive regeneration, but aging normally during incarnations, a rejuvenation would automatically occur each time the Doctor regenerated. The theory is supported by the frequently pointed out fact that the five actors to have played a regenerated Doctor have each been younger than their predecessors. Also, when the Master effected a un-natural regeneration in *The Keeper of Traken* by stealing the body of Consul Tremas, the result was a rejuvenated version of both Tremas and his former (Delgado) self. Therefore, when the Doctor shed 200 years, it was the natural

result of the regeneration process.

Nicholas Carlson  
Mark Shelton  
South Yorkshire

### WHO BE, OR NOT WHO BE

After having the pleasure of meeting and receiving the autographs of Peter Davison and Sandra Dickinson on the 17th July, I had great hopes for the play - *Banfoot In The Park* in which they were appearing (along with Gerald "Kamukoo" Road) in Cardiff during that week. Well, the play completely lived up to my hopes - and how! Any readers who think

Davison's portrayal of The Doctor as being "Tim-travel in space" assuming he can't act, should go and see *Banfoot In The Park* where he gives an absolutely superb performance as half of a recently married American couple living on the top floor of a 5-storey apartment - American accent and all!

Let's not forget, though, Sandra Dickinson, Marco Ashton and especially Gerald Road who all give wonderful performances in their own right. A play definitely not to be missed by any Doctor Who fan anywhere!

Nel Roberts,  
Bendfield Park,  
South Wales

## DOCTOR WHO? by Tim Quinn & Dicky Howett

Ever wondered how the DOCTOR WHO MONSTERS create it's trust between appearances? This month's exposure reveals it's oil!



'The DALEKS...'



'The SEADDEVILS...'



And everyone's seen the YETI in London's Underground!



# GALLIFREY & GUARDIAN

## NEW SEASON

An update on how the season is shaping up at the moment:

**Series One** *Book of the Cybermen*. Written by Paul Cornell. Directed by Matthew Robinson. Setting: Earth and Trenzalore. Cast: Manceo Lill, Bonnie Langford, Glover, Earth Brown, Sarah Green, Sarah Bell, Peter Dinklage, Michael Kitchen, David Tennant and Terry Molloy.

**Series Two** *The Time Heist*. Written by Robert Holmes. Directed by Peter Moffatt. Setting: Space and deep space. Guest star: Patrick Troughton.



**Series Three** *The Time Heist*. Written by Robert Holmes. Directed by Peter Moffatt. Setting: Space and deep space. Guest star: Patrick Troughton.

**Series Four** *The Mark of the Rani*. Written by Pip and Jane Baker. Directed by Sarah Hellings. Guest star: Penelope Wilton.

## AN UNCONVENTIONAL WEEKEND

Was had by all last August at the Wyndham Hotel in Swindon when *Look-Up*, one of the country's leading *Blake's 7* Doctor Who fan clubs, held what ought to be the first of their annual conventions, The Leisure Bites.

The emphasis was very much on leisure and a full report, with photos, in next month's *Doctor Who Magazine*. But it is worth

commemorating its origins, especially Tim Cunniff and Mark Strickson for getting along with diverse yet enthusiastic and interesting guests. The pleasure of seeing Mark Strickson and Janet Fitching on stage together having a good laugh with the audience was worth the whole weekend – and as for the Saturday night cabaret – well, it just goes to show the American conventions might be bigger but we have just as much, if not more, fun over here. Roll on the first weekend in August next year.

## WHERE ARE THEY NOW?

Couple of interesting points from the guests at The Leisure Bites as to their current activities.

Costume designer Dee Robinson hopes to be working on a new BBC science fantasy series before too long (surely it's not really called *Space: Copi Avanti Beech*!) and Michael Wisher would just love to do another *Doctor Who* story – he wonders if there are any plans for another return of Dorian. Janet Fitching

## QUOTE OF THE MONTH:

Last month's quote came from *The Book of Tobias* (now out on audio, of course) and this month's was sent in by Philip Langham of Dorset. It's a short one and goes: "Welcome back to the land of the living? It should that it is! I know the Doctor, was done for the moment they entered the winding machine!" Prov. 10:13 says: Philip.

is currently filming for Central TV a version of *Murphy's Law* and will be playing Mary (or had I better learn to learn to Panto this Christmas, though for the life of me I can't remember where Amy answers! And whilst Mark Strickson is having getting the new home in stars, having ready his gorgeous wife Julie Brennan is making on a regular role in *Exonide Farm* (with Fraser Hines). If there were to be a shortage of photos in our Unconventional Report next month it's because young Wilham, our photographer, spent most of his time chaffing in Mrs Strickson in the bar. Mr Strickson was busy walking the dog, called Bramble, which used to belong to Gerald Frost. But that's another story.

## NEW MERCHANDISE

Of all the merchandise that's been promised this year – Fine Art Castings have won the race to hit the market first. Their *Blaze* white metal figures are finally available, and first in the range are the Fourth Doctor, Leela and a rather cute K9.

Although metallic to look at, they can be bought handpainted (although at a higher price), or you can do it yourself, with the helpful painting guide they provide – although I've yet to find a modelling shop that sells the tartan pants needed for the di-

pooch collar! Leela can be seen wielding her knife in a flirtatiously – therefore typically Leela – pose whilst the Doctor grins and offers you one of his

infamous jelly babies.

A Cyberman figure to be available as well by the time you read this, so if the first ones are anything to go by, that ought to be

enough. As David Banks would say.

And in case you haven't got your set yet, here's a photo to keep you happy.



These three models were produced by Mike Fines. Each figurine is 10cm high and retail at £12.50 for the Doctor, £15.00 for Leela and £1.50 for K9. The next figures to be produced will be a Cyberman, the Master and Daleks and there will be others in the future.



# VOYAGER THE FINAL PART FIVE CHAPTER

SCRIPT-STEVE PARKHOUSE ART-JOHN RIDGWAY  
EDITOR-ALAN MCKENZIE



THE BLACKNESS OF SPACE...  
(LOOKS UP) ...GLASS...  
TERRIFYING... DRAGGING  
IN ON THE DOCTOR'S  
EYES. SAYS... AND GOON...

AND HE FALLS INTO  
AN UNPREDICTABLE  
BLACKNESS... A REDDISH  
GLOW INTO THE DARK.



THAT'S RIGHT... FEEL... TRYING  
IN ONE OF THE HUNDREDS THAT  
GLITTER IN HIS HANDS...



HE BROKE SURFACE IN A SEA  
SURROUNDED BY LAND. OPEN  
WENT TO OTHERS... NIGHT!

A SEA OF ANCHORS...



AND HE SAVED ROCKS...  
THAT COULD TELL THE  
HEART FROM ANY OTHER...

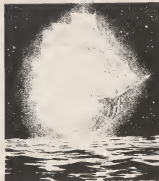
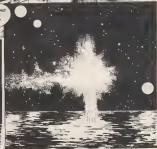
ONE WHO THEY WERE PULLED OUT OF  
SPACE AND TIME BY A SURVIVOR  
DEVICE DISBURSED AS A LIGHTHOUSE  
IN THE BOSS OF THE MIND.







IN ACCORD! THERE'S  
NO TIME TO BE LOST! NO  
TIME TO HAVEL! ONLY  
THREE WINS ETERNITY,  
BUT NOW THE BOY'S  
UP







# ICE WARRIORS

It is now over ten years since a new Ice Warrior story has appeared on *Doctor Who*, yet the race of reptilian Martians still retain a place amongst the most menacing and popular foes of the prophetic Time Lord. The creatures have lumbered into view in four separate adventures and yet, surprisingly, their appearances have been restricted to only two of the Doctor's regenerations.

Monstrous brutes though they appear, the Ice Warriors frequently behave in a manner more closely associated with humans and become all the more alien for that. Many of the most successful alien races to appear on *Doctor Who* are based on the concept of one selected human trait, which is expanded and developed until it dominates and governs the creature's personalities. The Daleks are extreme egotistical fascists, the Cybermen have added their human selves body and soul to the efficiency of machine technology, the Sontarans are bombastic warmongers, reliving their whole existence into a militant armor. These are true monsters, hideous parodies of ourselves.

The Ice Warriors however, do not fall into this bracket. Their creator, the late Brian

## Feature by Marc Platt

Hayles, used more subtle means to establish their character. Each time they reappeared, they were viewed from a new angle, allowing fresh aspects of their character and civilization to be thrown into relief. Amongst recurring aliens, they are virtually unique in the clear definition of their constantly developing history and social hierarchy.

## ENTER: THE ICE WARRIORS

Their first appearance as *The Ice Warriors* in 1967 is an impressive affair by any standards. Against the blizzard-swept onslaught of a new Ice Age, Vargas, the first Warrior, emerges from his frozen glacial tomb. His side is quite awesome: Bernard Bresslaw giving a towering performance in ever sense, sweeps all before him with a suppressed and dangerous energy that threatens to erupt into violence at any moment. The fact that the human characters surrounding him are all short of stature, deliberately emphasises the physical strength of the Martian and his crew. The

costumes for the Warriors are equally impressive, built like walking reptilians; it is visually impossible to tell where the armour ends and the Warrior begins.

The built-in radio earpieces and hand guns hint that they are not above using cybernatic technology to improve their military potential. As a squad, Vargas' crew is a fearsome unit, well drilled and efficient, in marked contrast to the group of bickering humans in the lower Base. Unfortunately, this is the only time that we really get to study the Martian soldier class, because later they are reduced to the secondary status of Georg and Sabel in the Peladon saga.

As the opposing camps from their weapons' sights on each other like two medieval warring barons, neither side willing to unleash an onslaught on the other's castle for fear of destroying themselves in the process, it is Vargas who inevitably has the upper hand. A clear character in his own right, he is no black-hearted villain, but the captain of a stranded military reconnaissance ship, struggling to survive in an hostile alien environment. He is an accomplished strategist and considerably more intelligent than the ho-





Far left: *Slair* the Ice Warrior (Alan Bennett) from *The Seeds of Death*. Left: *Jo Grant* (Milly Mannaig) sees eye to eye with *Alphe Centon* in *The Curse of Peladon*. Above: A crowd scene from *The Ice Warriors*. Above right: *The Doctor* and *Jo* conclude *The Curse of Peladon*. Right: *Milly Mannaig* (*Wendy Gilford*) from *The Ice Warriors*

men who oppose him. But for the arrival of Troughton's quicksilver clown of a Doctor, Verga would have won hand claps down. His people can be mercilessly cruel, as his own treatment of poor kidnapped Victoria proves, but they still retain a degree of pathos, which, even as they go defiantly down in defeat, reflects an air of nobility around their characters.

## 2000AD: AN ICE ODYSSEY

From the snowy wastes of Britain in 3000 AD, Brian Hayles then chose to move back in time a thousand years. In *The Seeds of Death* the Martians are preparing to invade the Earth, a possible hint here of what Verga's ship was originally spying out when it crashed. Mars, we learn, is a dying planet and so the Warriors are planning to restructure Earth's environment and move in themselves, home from home. A squad of Warriors commandeers the Earth's Transat Base on the moon, thus disrupting all the transportation systems and throwing the planet's defence and administration into turmoil. They then unleash a deadly fungus which engulfs the landscape



and whose spores consume the atmospheric oxygen, making the air unbreathable for humans, but eminently suitable for Martians.

It would have been quite adequate for Brian Hayles to resurrect the Warriors as they had appeared in their previous encounter. Instead, he took a step that not only developed

their background, but bolstered their popularity. The human characters in *Seeds of Death* are shallow in comparison to those in *The Ice Warriors*, but in a stroke of inspiration, Hayles more than compensated by creating the Martian ruling caste, the Ice Lords, the sleek and inscrutable underkeys to whom the

To *Slair*, the humans are worth little more than slaves, a sharp contrast to Verga's attitude which never underestimates the potential of his opponents. Before long, *Slair* has painted himself into a corner by callously destroying all his resources and is thus forced to rely on that most dubious of allies, the Doctor. He dies miserably but fittingly, caught by the gunfire of one of his own Warriors.

In *Seeds of Death*, we also see the Grand Marshall of the invasion fleet, glitteringly helmeted in array for the victory that seems inevitable. Speaking from the Martian atmosphere on board his ship, he is the only Ice Lord or Warrior so far who does not struggle to snatch each word from a lagratic throat.

## PELADON AND BEYOND

Warriors are merely the heavy artillery. *Slair*, the Commander entrusted to breaking down Earth's defences before the main Martian fleet arrives, is vicious for all his elegant appearance.

This is the first of Alan Bennett's three appearances as an Ice Lord, each one rich in presence and characterisation, but each an



individual. Steered by terror, readily ordering the deaths of anyone who dares, but the introverted arrogance of his class also binds him to the resourcefulness of his enemies.

*The Curse of Peladon* brings the Fertwee Doctor into confrontation with the Martians for the first time. Set in a story-based world high on a mountain crag, the story has many ingredients of the classic Gothic horror story, yet although the location is darkly medieval, the time is the distant future. The young king of Peladon anxiously awaits the decision of a committee of alien officials as to whether his province's planet will be admitted to the Galactic Federation. (At home on Earth, contemporary Brian is in the process of joining the BBC.)

Brian Hayles' gallery is a cosmopolitan place: a small cross-section of whose motley inhabitants comprise the delegation. The gentle but hysterical hermaphrodite hexapod Alpha Centauri; the oily cynoid Arcturus; enmeshed in his portable think tank, but he soon reveals his true colours. Aaxyr and his squad are innegate mercenaries in the pay of the enemy Galaxy. They no longer belong to Mars, but they still exploit the prestige that



*Always left: The royal people of Peladon (Gareth Fyfe/Right) as seen in The Curse of Peladon. Above: Winston Drexline comes on set for his Warrior mask as Make-up Assistant Ann Reynolds looks on*

the Ice Warriors retain in the ranks of the Federation. It becomes increasingly clear that Martian society with its hierarchy and breakaway groups is as diverse as that of Earth or even Garklay.

If Aaxyr's splendid character reveals less than his two predecessors about his race, it is only because he is more of an individual in his own right. He still displays the initiative and arrogant presence of the others, but whilst they were official agents of Mars, he uses these qualities for his own ends and those of his narrators.

### MARS' FUTURE?

It seems a sad comment that Brian Hayles' death has deprived audiences of any further development of the Ice Warriors. Possibly no

other writer could do true justice to the Martians, but the potential is there still, as first with Hayles' own style, not for just a simple reiteration of the known facts, but a further creative expansion of what has only been hinted at so far. We have never seen the ancient civilisation of the Red planet at first hand, with all the astrographic and military trappings that so clearly go with it. We have never even seen the Ice Lords or Warriors without their helmets – they must take them off sometime, surely.

There is still an enormous amount to discover about such colourful creatures. They have already made a significant contribution to the Doctor's past, but reconnected with full military honours, they could still have an important place in his future.

THE MOST POWERFUL LEGEND OF ALL  
IS BACK IN A NEW ADVENTURE.



# CONAN

THE DESTROYER 15

DINO DE LAURENTIIS Produced by

EDWARD R. PRESSMAN Executive Producer

**ARNOLD SCHWARZENEGGER**

Directed by RICHARD FLEISCHER Music by "CONAN THE DESTROYER"

GRACE JONES • WILT CHAMBERLAIN • MAKO • TRACEY WALTER • OLIVIA D'ABO

SARAH DOUGLAS Costume Designer STANLEY MANN Production Designer ROY THOMAS & GERRY CONWAY

Executive Producer BASIL POLEDOURIS Producer JACK CARDIFF Producer CARLO RAMBALDI Producer STEPHEN KESTEN

Producer RAFFAELLA DE LAURENTIIS Producer RICHARD FLEISCHER

© 1984 CONAN FILMS INC. ALL RIGHTS RESERVED. CONAN FILMS INC. IS A DIVISION OF CONAN FILMS INC.

**FROM FRIDAY OCTOBER 19 AT A CINEMA NEAR YOU**

Archives

# THE MONSTER PELADON OF

## Episode One

Life is not easy for the miners on the Federation planet of Peladon. A continual cycle of work and sleep, day in and day out, cutting from the mountain rock the ore veins rich in the mineral Inskadee using tools hardly changed in hundreds of years. At present though, a state of war exists between the Federation and Galax Five, and large quantities of Inskadee are needed for the war effort.

Despite the increased quotas urged by the nobles, work is still slow, so new Two Federation engineers have arrived on Peladon to supervise the handling of a sophisticated sonic lance. Feeling against the use of such alien/ferocious device is high among the superstitious miners, particularly with a faction led by the vociferous Etis. Consequently when a miner dies mysteriously the cause is given as the spirit of the royal rebel Aggedor and the blame attributed to the Federation's interference in 'the old ways'.

Warned by this dog in production the engineers, Vega Nozoe and Eidenley, seek an audience with Queen Thalra (King Peladon's daughter) and her chancellor Orton. Even the ambassadorial belief in Aggedor in reverence so Vega Nozoe is pleased when the Queen invites an open demonstration of the lance to show faith in Federation technology. However, during the demonstration something goes wrong and before the assembled watchers, which includes the miner's leader Gebek, the ghost of Aggedor appears and Vega Nozoe is struck down—seemingly, in Orton's eyes, to confirm his view that the presence of aliens on Peladon has resurrected a vengeful spirit.

The TARDIS arrives bearing the Doctor and Sarah, the former very much wanting to see his friend King Peladon. He is therefore somewhat put out to discover the ship has deposited him some 100 years on from his last visit and soon both he and Sarah are standing before the Queen as Orton's prisoners accused of sabotage. Their lives are spared by the entrance of Alpha Centauri, a friend of the Doctor and now Federation Ambassador on Peladon. The hexagood vouchers for the Doctor's identity and the two are released into the ambassador's custody, much against Orton's consent!

The Queen's next audience with Gebek, come to beg for the expulsion of all aliens from the planet, but while he is presenting his case the hot-headed

This month's Archives feature is devoted to the sequel to the 1972 third Doctor adventure *The Curse of Peladon*. The *Monster of Peladon* was transmitted in 1974 and starred Jon Pertwee as The Doctor and Elisabeth Sladen as Sarah Jane Smith in a teleplay by Brian Hayles.

Etis leads an initiative (led by the Federation) involving a mine which discredits Gebek, and only with the Doctor's intervention is his life saved from Orton's justice.

With Thalra's permission the Doctor has gone, with Blor the Queen's Champion, to examine the tunnel where Nozoe died. Etis sees this and, looking to strike a further blow against the aliens, he triggers off an explosion which annihilates this mine. Suddenly a pulsating light fills the passage where the Doctor and Blor are trapped. The warrior dies, his body scorched and seared by a terrible heat. The Doctor looks upon the image of Aggedor.

## Episode Two

The Doctor is dug out, by Gebek using the sonic lance, only just in time to save him from a fiery demise. Gebek is pleased to be able to repay the Doctor for saving his life and he is receptive to the latter's wish to help the miners. The Doctor has figured that while this spent abounds the miners will not work, which could just be what somebody wants. If Gebek will get his people back to work then the Doctor will undertake to try and get their conditions improved, and discover just who is operating this killer apparition.

Searching for the Doctor, Sarah has become lost in the labyrinthine tunnels. Accidentally she arrives at the ore refinery—Eidenley's 'den'—but she finds she cannot get in and her fruitless attempts only succeed in setting off the alarm/defence systems. From inside a large figure watches impassively.

The Queen is seeking advice from Orton. The Chancellor is convinced that all the trouble with the miners is being stirred up by the Doctor in collusion with Gebek and Etis who are out to overthrow the traditional feudal rulers of Peladon. He advocates crushing the revolt and executing the leaders. His views look like becoming academic though, for by

threatening the recovered Sarah and Alpha Centauri, Etis and his rebels have managed to open the armory doors and now these miners are armed with advanced weapons. The ambassador is able to raise the alarm and Etis is forced to flee taking Sarah with him as hostage.

Orton's guards come upon the two but only Sarah is captured and taken for being in league with the rebellion. She is brought before Orton in the Temple and he decides her guilt shall be punished by Aggedor. Using the secret entrance from the mines, the Doctor arrives in time to witness this sentencing and he warns Orton he would be better off to consort with Gebek else face a revolution. This angers the High Priest-Chancellor even more and since he is absolute lawgiver in the Temple, he decrees Sarah's fate for the Doctor too. As a last in the floor is raised and both travellers are flung into a pit. With an almighty roar, the real Aggedor thunders out of the darkness.

## Episode Three

Delving into his capacious pockets the Doctor fishes out the spinning mirror he devised to handle Aggedor last time he was here. Again the trick works and the monster is mesmerised by the flickering reflections. Meanwhile, in an unprecedented move the Queen has burst into the Temple and is now admonishing Orton for his barbarous treatment of the aliens. The two are brought out of the pit and given a full pardon. Orton stands reproached but unrepentant.

In the Communications Room Alpha Centauri is discussing matters with Eidenley. The machine appears very worried now that the rebels are armed with powerful weapons, perhaps even the sonic lance. He points out that if the new weapon goes ahead then the Federation could lose their vital supplies of Inskadee. Centauri is shaken by this revelation and accepts Eidenley's suggestion of sending for some Federal contingents to settle the dispute. The message is sent and Eidenley goes off to find the sergeant and bring it back to safety.

In conference alone with Thalra the Doctor is able to convince the Queen of Gebek's position as a moderate, civil war is the last thing on his mind. Promise to help him and the ground will be cut from under Etis's feet and the revolt will die. The Queen



consents and asks the Doctor to find Gebek and make him take the throne again. Eris fears an attack on the palace to force the rulers to give in to their demands. Gebek adds that since intricate supplies are vital to the Federation, they might import alien workers and troops. Eris threatens total war should such an eventuality occur.

On a trumped up charge the still-suspicious Orton has managed to get the Doctor locked up in the palace dungeons so it is now up to Sarah to get word to Gebek. Roaming through the tunnels she finds Eckerley with the sonic lance but just as she arrives Eris and his followers attack and seize the device. Only Gebek's authority prevents the two from being killed and Sarah is able to pass on her message. Gebek enters the dungeon area using another passage and frees the Doctor who immediately asks to be shown to the Refinery. Apparently the place is shut down, yet Sarah warns she saw movement from inside. Furthermore, to produce the killer apparatus would require a very high technology and such could easily be found in the complex.

Orton finds himself sharing Eris's views on what would happen if Peladon was occupied but Sarah convinces everyone that the quickest way to get rid of the troops would be by giving the illusion that the violence has been ended. The Peladonians agree just as Centaur receives word that Federation ships

palace to rescue Gebek. The Ice Warriors blast them out of existence and Eris escapes. Orton and Gebek stare at the fallen bodies, united in their purpose now.

The miners are put to work under armed guard while the Doctor is kept prisoner in the Communications Room. He asks Sarah to take a close look at the shape of the Ice Warrior guarding them and Sarah remembers it was the same form she saw moving in the Refinery. This brings into question just how long the Warriors have been on Peladon, and more important, why? Could Azaxxi be acting for his own gain? Centaur attempts to find out but learns that all radio communications are being jammed.

Locating the air conditioning controls for the mines the Doctor switches them to hot, an intervention anathema to the Ice Warriors. As the temperature rises in the mines Eris comes out of hiding and questions Rima, a miner, as to why work has been resumed. His explanation does not satisfy Eris who has a plan of his own to destroy the entire Citadel using the sonic lance and thus bury all the enemies of Peladon. Rima, realising Eris is crazed, tries to stop him but a knife wound ends the struggle. Further along Gebek and the police guards are watching the Ice Warriors and at the right moment they attack in unison.

As the battle rages Gebek finds Rima who tells him of Eris's scheme. He in turn tells the Doctor

## Episode Five

Azaxxi is pleased, one problem solved. Turning to his other problem he tells Eckerley to shut off the air supply to the mine, controlled from the Refinery. As the engines sputter to a stop Azaxxi explains to Sarah that without air the rebels will have to surrender and when they emerge from the tunnels the Ice Warriors will be waiting! Sarah is imprisoned in the throne room with Thalita and Orton.

Trying to trace the source of explosion Gebek is surprised to bump into the Doctor, battered and bruised, but still alive thanks to a mantle of rock which sheltered him but not his mind. Eris, knowing the increasingly slim quality of the air the Doctor suggests making tracks for the Refinery.

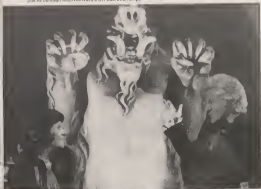
Centaur is shown into the palace and the distressed ambassador explains to the Queen and Orton that Azaxxi plans to take over the planet completely controlling all life, boded folk to work in the mines. Sarah acquiesces if there is any way to clear the radio blackout and when Centaur replies that a general distress call might be possible the queen plans their escape via the secret passage. They try to divert Skel, their guard, but the Ice Warrior sees through the ruse and as the fourth for the doorway Orton is cut down by a sonic blast and Thalita stays behind to face the wrath of the Ice Lord.

Presently Sarah and Centaur are able to steal into the Communications Room and, turning on a monitor, they see Eckerley in the Refinery talking to Azaxxi. With sound as well the two stare incredulously as the Ice Lord and the engineer reveal their true colours as agents for Galaxy Five, the former out for glory as the leader of a breakaway faction of Ice Warriors, the latter out for material gain. Impatient for the miners to give in Eckerley suggests using Aggador. Moving to a hidden recess he unveils a giant statue of the beast. When a hologram of this is projected out together with a directional heat ray it gives the illusion of a virginal apoll. Centaur sets up the distress call and Sarah almost has a heart attack when she notices the Doctor and Gebek creeping into the Refinery. She races to join him.

They meet together and seal the mines in the Refinery when Azaxxi and Eckerley leave and the air supply to the mines is switched back on. When the Ice Lord learns of this he dispatches a squad of Warriors down to cut through the door and destroy the incriminated. Grimly Gebek watches as the doorway begins to buckle under the sonic assault.

## Episode Six

Hastily examining the controls the Doctor's brilliant mind deduces how to operate the Aggador device and he uses it to disperse the attacking Ice Warriors, then when the splendor is dim he tells Sarah and Gebek to go out and rally the miners. The Doctor will stay behind and use Aggador to both defeat the Warriors stationed at the mine exits, and to prove to the Peladonians that Aggador's spirit fights for them. Eckerley counter-attacks by switching on a defense system with the Refinery which is geared to damage the beast. The Doctor holds out as long as he can in the fight but eventually he has to go into sensory withdrawal to save his mind. He is believed dead but by then the tide of battle has turned and despite a last stand by the Ice Warriors in the Citadel, they are defeated and Azaxxi dies in



are landing. Down at the Refinery the Doctor is dismantling Eckerley's alarm system. The door slides open and an Ice Warrior steps out, gun levelled.

## Episode Four

The Martian takes the Doctor and Gebek to the throne room where all those involved in the dispute, save for the missing Eris, have been inter-shuffled by the Federation commander, Azaxxi, an Ice Lord. Azaxxi proceeds to ignore all the grievances and states plainly that his only interest is in getting intricate production back up to quota and, failing that, heads will roll. A graphic illustration is given of this as Eris leads a group of armed miners into the

and Sarah as the two arrive on the scene, having avoided their captors. Taking command the Doctor sets off alone for the vaultage point on Mount Megasthra where the sonic lance has been set up to overlook the palace. There he finds the demented Eris and a fight breaks out. Unbeknown to them both there is a self-destruct mechanism built into the lance which has been pre-set to go off should the weapon be fired. Watching from the Communications Room, Azaxxi comments that the detonation will, of course, kill anyone within a large radius of the device.

By trickery Eris prevails over the Doctor and he steps up to the lance controls. He presses the trigger and there is an enormous explosion.

combat with Gabel.

A hunted fugitive now, Ekersley makes a desperate bid to escape. With Thakos as a hostage he heads into the tunnels toward a space shuttle concealed on the other side of the mountain. The Doctor comes out of his coma and suggests the one sure way to

track down Ekersley — using the real Aggador. Freed from its pit, the beast follows the secret unhurriedly until it corners the engineer in a passage. True to its birthright the creature plays the strategy of the royal throne of Peladon although perishing itself in a blast from Ekersley's laser pistol.

With communications now restored news comes through that Galaxy Five has captured a New Chancellor in need and, on the Doctor's advice, Thakos goes against his olden and opposite Gabel to the position. Anxious to speed further fast, the Doctor steals Sarah back to the TARDIS.

**T**he *Monster of Peladon* happened for two reasons. The first was script editor Terrance Dicks' search for suitable material to fill a six-part slot in the eleventh season which was the last to feature Jon Pertwee. The first story, *The Curse of Peladon*, had worked well and had been successful so the idea of a sequel was deemed viable — as Terrance Dicks explains: "We thought it would be fun to go back and see how the planet had moved on." With this in mind Terrance and the show's producer Barry Letts took suggestions for the proposed follow-up to writer Brian Hayles. Barry was bound to point out that while Hayles had been very involved in the original story, it had nevertheless emerged from initial scenarios discussed between him and Terrance. "For example in the first one Brian had written that the Doctor would send Aggador to sleep by saying, 'Oh makey padimey!'. Now I couldn't see why Aggador should fall asleep just because the Doctor had come out with some Tibetan meditation — it was much more logical for him to sing a lullaby, so I wrote one and Jon and I worked out a tale for him touring the words to Brian didn't mind because I don't even think we told him that it had been changed — and he more or less made the rest of the story his own. He put a great deal more, however into the story. *The Monster of Peladon* from an independent viewpoint."

The second reason for *The Monster of Peladon* was Brian Hayles' own insistence to continue the Peladon saga. "I always had the whole story very firmly worked out in my mind. Peladon, for me, had an existence of its own as well as an." From the earliest stage Brian consulted heavily with both his producer and his script editor. Terrance Dicks told me some of the development of the story. "It was a case of double switch. In *Curse of Peladon* the Ice Warriors were expected to be the baddies and turned out to be benevolent, while this time the audience were duped into thinking that at least on this planet they would always be good. Also because it was a six-part story we needed more going on, so we had a lot of plot twists — a good example being the Ekersley character, who was a decent honest guy wanting to get on with his job and then turning out to be an arch traitor. Another sub-theme we worked on was the Sarah-Jane-Queen Peladon view of events."

Barry Letts was especially eager on this theme, going along as he did with contemporary (1974) wave of feminist feeling. "It was all to do with being current and relevant. I admired women like Germaine Greer and since I thoroughly supported the women's lib viewpoint, it felt it could be introduced into the plot of *The Monster of Peladon*. Whereas Jo had been basically feminine, Sarah Jane was also feminist. 'Terrance saw too the dramatic value of such a theme.' It was another way of looking at being a woman in a man's world. Not only Sarah but also in *The Monster of Peladon*, the Queen who at first is virtually controlled by her Chancellor. Sarah gives the viewers a bit of

fun by turning it the uniforms of it all while at the same time encouraging a bit of female independence." Barry also pointed to the obvious parallels between the disconcerted miners and the miners' strike occurring at the time of the show's broadcast. "Again we were reflecting the concerns of the day."

The *Monster of Peladon* was recorded entirely in the studio with some filmed inserts shot at the BBC's own film studios at Ealing. This put a great deal of strain on the production team who had to record many more scenes than usual because of a lack of the usual quantities of location work. As a consequence Barry Letts and his director Lenne Mayne opted to use lower time consuming visual effects than was usual. "But we made up for the loss of effects by having such a variety of monsters and aliens, keeping that Who-ish feel to it. Costumes came up with some striped wigs for the Pels to wear as an answer to the eternal problem of making humans look alien without the use of expensive and complicated masks or costumes."

fact file fact file fact file  
**The making of  
THE  
MONSTER  
OF  
PELADON**  
Feature by Richard Marston  
fact file fact file fact file

*The Monster of Peladon* was also more a case of straightforward drama television shooting.

The director and the designer, Glan Clayton had both worked on the original story creating its gothic visual appearance. For Barry Letts this had meant contacting the design department very early on in the proceedings to ensure that Glan would be free to design the sequel and likewise looking Lenne Mayne as soon as possible so that he didn't find himself booked to direct some other show instead. With the first story having been recorded over two years before almost everything from it had both jolted and a careful recreation was implemented. The end result was extremely faithful to the original with the Ice Warriors, Alpha Centauri and Aggador all dressed up and repaired for the new show, and the costumes worn by the human protagonists in the same style as before. For the alien Jaga Nexos, played by actor Gerald Taylor, a convincingly faked lion mask was designed, needing nearly two hours' work before it was ready for the cameras.

Aggador's sudden and dramatic manifestation is

as a starliner achieved in the same way that the TARDIS appears to materialise and dematerialise. First the prop would be recorded in place, then the camera would be locked off while the prop plane was moved off the set. Recording would be started again so that in the later editing stages the videotape could be rolled back and the two images — with and without the starliner — could be mixed creating the illusion of its appearance and disappearance. The C/S process was used to create the idling rays from Ekersley's mining Machine and from the statue Aggador's eyes.

The production team decided early on to keep the Ice Warriors' return a secret but their careful building up of the suspense before the creature's re-entry was rather spoilt by *The Radio Times* printing the news of their return some months before. "It was a mistake we had no control over," said Barry Letts. Another production glem occurred at the end of episode eight some involving the Doctor and Eris. Due to the strenuous nature of some of the first Jon Pertwee's regular double Terry Walsh was called in to provide the necessary scenes. Unfortunately — and somewhat rarely — Walsh appears on screen long enough for the viewer to realise that he is not Jon Pertwee, with one shot recorded of Walsh looking straight into the camera. Such were the demands of the recording schedule that the scene proved impossible to re-shoot so the error had to stay in.

Among the cast of *The Monster of Peladon* were David Glee as Ekersley, seen before in the show playing Wlame in *The Space Pirates*, Nina Thomas as the Queen and an actor much admired by Lenne Mayne, Rex Robinson (who Mayne also cast in *The Three Doctors* and later in *The Hired Hand*). Playing the Ice Warriors once more were Alan Bennett and Sonny Caldese while Stuart Fell (the body) and Yvonne Churchill (the voice) brought the distraught Alpha Centauri back to life. Completing *Curse of Peladon* recall was Nick Hobbs playing Aggador. Incidental music was composed by Dudley Simpson who provided his own distinctive score style to the show.

This story was Terrance Dicks' last, as fully fledged script editor. By the time production was underway in early 1976, Robert Holmes had arrived and so the series had two script editors for a while. Barry Letts was almost entirely responsible for the editing of *Peladon* of the Spiders while Holmes concerned himself with work on the season to come. The penultimate Jon Pertwee story, *The Monster of Peladon* was a fine sequel to an understated story, penned with wit and intelligence by Hayles and produced to the high standards of the time. The novelisation followed six years later being written by Terrance Dicks and released by Target on 4th December 1980. *The Monster of Peladon* reflected the great skill of its writer and was a qualified success.

I would like to acknowledge my grateful thanks to both Barry Letts and Terrance Dicks in the manner of ending of this feature.

**JON PERTWEE**





# ERIC SAW

Eric Saw and has been script editor of the Doctor Who series in addition to overseeing scripts by other writers. His Resurrection of the Daleks story, Doctor Who Magazine regular Richard Martin and returned with





# ERIC SEWARD

With the television show for two seasons now. And he's knocked out a couple of teleplays for the season in the Doctor Who Magazine Award for best teleplay. We set off to interview the talented Mr Seward with this report.



Whatever else the job of Doctor Who script editor may be, it's certainly an 'easy' one. That's the fact to which any one of the several past script editors will testify, and meeting the current occupants of the post, Eric Seward, enabled me to get some idea of the scale on which he has to work and the difficulties he has to overcome. "You look at a season as a whole, what is now six stories. I never draw lines about choosing scripts - there's no prescribed mix between old-established writers and newer ones. You'll use new talent if you can - it's a BBC policy, but at the same time you'll want to use writers who have done good work for you again if at all possible. The third possibility is to go and encourage writers with a track record of interesting and exciting work in other fields. It's a tremendous undertaking, involving a lot of planning and a heavy paper load!"

I wondered how many of the ideas for stories came from some initial brief or inspiration from either Eric himself or John Nathan-Turner, the show's producer, and how many ideas came directly from writers' submissions. "Most of the time it's a writer coming to us with an original idea. Occasionally they'll come with a thought rather than a fully worked out idea and then it's a matter for discussion. And as with any discussion the original concept will often change drastically."

The *King's Demons*, however, was a slightly unusual case. "Richard Gregory had this robot Kameleon and for a long time he'd been trying to promote the idea of using it to us. He submitted some material and John liked the look of the thing so with Terence Dudley who was to write our two-parter that year we went down to see it at Richard's studio. We asked Terence to include it in his original story line - he agreed, went away and incorporated the Kameleon plot into what became *The King's Demons*."

As a script editor Eric Seward is to some extent responsible for the consistent characterisation of the regular cast. "Although it depends on the writer - some, of course, are very familiar with the show. At the moment, with a new barer they only have one broadcast story - if they've seen it - to go on, which is not how Colin Baker will play the rest of his time with us anyway. In *The Twin Dilemma* he was very unstable - constantly at extremes of emotional response and temperament."

So what had been the thinking behind the choice of *The Twin Dilemma* as Colin Baker's debut story? "Because the Doctor has always been slightly wacky after his regeneration (in *Gastroluv* he spent the first two episodes literally falling to pieces) and because we wanted to make the sixth Doctor different we decided to make the regeneration so extreme that it would resemble madness. The swings of mood were amazing - if he had been walking around on the streets, he would have been a strong contender for a psychiatric hospital! So the whole behavioural aspect of the Doctor in *The Twin Dilemma* was quite deliberate - I wanted to explore what happened after the regeneration. With that in mind we wanted a writer who was very experienced and who could write the sort of dialogue to make that sort of bizarre situation believable. The whole thing needed expert handling - those kinds of mood are hard to handle."

Left: A selection of scenes from Doctor Who stories in which Eric Seward has been involved in as Script Editor, including the popular *Resurrection of the Daleks* and *The Caves of Androzani*.



for writers as well as actors. Think about it — one minute you're laughing and on top of the world, the next minute you're plunging into the depths of despair and wanting to kill your companion. Now Anthony Steven is a tremendously successful and experienced, grin-winning writer. He had worked with John on some of the best episodes of *All Creatures Great and Small* and on the basis I approached him. He agreed, and from his basic ideas and a lot of long discussions we got *The Twin Dilemma* as we wanted it."

Since Eric Saward has been script editor there have been two new companions for the Doctor — the mysterious Turlough and the vivacious student Peri. How did these characters emerge? "Well, it all starts with who is leaving. If someone wants to leave or the

producer decides it's time for a change we'll discuss a new companion. Based to a degree on the conversation I've had with John I'll write an audition piece reflecting the character we want to end up with. Then it's up to the actor in the audition to make it his or her own."

Turlough in his audition piece was a rather shifty, unlikable young man who at the same time was confused. He was self-centred but he had reason to be scared. Here he was, stuck on earth, an alien, and suddenly this hideous creature comes out of nowhere and orders him to kill someone in order to return to his own planet. It's going to disorientate the toughest of individuals and we wanted to explore that through Turlough. That said, we knew he would have to settle down and become enough of a companion — inevitably with the Doctor — for it to be credible, otherwise you'd have a situation where by Turlough spends sixteen episodes lurking about the TARDIS, she spooks his knives and polishing his star gun. The Doctor has got to buy Turlough for what he is — a rather selfish, uncertain individual who has only thrown his lot in with the Doctor to some extent. Turlough too has to accept the Doctor ultimately for what he represents.

"A lot was left to Mark Strickson who always maintained a slight edge. Whatever he was doing and however much he had to do, he always had an air of menace. You could never be quite certain I thought he was an excellent companion."

"With Peri, John decided we should have an American girl to break away from the stereotype of the English girl. We talked about her background and what she should be like and, as with Turlough, I wrote an audition piece. Nicola read for us, made the part come alive and turned out to be the most suitable. Since then we've tried to shape it around her. Peri is quite a strong girl, she doesn't like to be

pushed around, but at the same time she's a gentler character than Tegan."

Eric says that the process of developing initial characters heavily involves the response of the actor to the part. "When you get to know the actors you tend to try to exploit, in the most possible way, their own particular traits. You watch them very carefully at rehearsals, at the producer's run and in the studio to see what they do best and do well. You use that because there's a tendency to choose an actor without quite knowing where you're taking him — this is certainly true of the Doctor. We knew we wanted Colin to be more eccentric but it wasn't a black and white character breakdown — it was a progression of ideas."

I pointed out that the personal rapport between actors often showed through in *Encore*. "They get on so fairly well with each other but that's important whenever you are. For example Peter Davison got on very well with Sarah Sutton — they were great mates. It was nice because Sarah was so much younger than Peter and so at times there was an almost fatherly protectiveness shown towards her."

What happened about changing lines? Was it Eric's responsibility or was it a joint effort and how often does it occur? "Well, you don't just say your office like some demagogue saying you can't do this or that to writers and directors who'll often make minor changes to a script. On the other hand, I am obliged as script editor to safeguard the rights of our writers — it's in the agreement that we have with the Writers' Guild. I'm sounding a bit pompous but it's true. Also I'm an insider, not a person inasmuch as I'm outside the production — like the producer in a way — I'm not at rehearsals all the time. Changes will come out of enthusiasm as much as anything else. I'm always very strict about any changes which affect the plot because when it's all put together and it doesn't make sense — and it's a scriptural problem — I'm the one that's going to be hounded down the corridors as to why I agreed cuts that ended up ruining a story."



Top left: Two Cybermen from *Earthshock*. Left: Sherril Jackson: *The Twin Dilemma*. Above: *The Android and The Vespene*. Top right: Shon and the Doctor from *Resurrection of the Daleks*. Right: Briggs from *Earthshock*.





I'm always fighting the stuff off, it's part of my job, but we agree a script and commission a director to interpret that script, not to rewrite it. In the same way the actors are booked to appear in, not re-write, a story. If someone comes up with a brilliant line, however, if it's funny or clever, then you're obviously not going to refuse it. Lines will get dropped because action takes over or because a director needs only an expression to convey something to the audience."

One regular phrase that emerged under Eric as the Fifth Doctor's continual reassurance of Tegan, "Brave heart." How has this evolved? "It came out of Earthshock but it wasn't a scripted line. There's a fight sequence at the end of episode one when the Doctor, Tegan, Nyssa and company all crawl behind some rocks for cover. Peter then made this spontaneous remark, 'Brave heart, Tegan!' It's funny that it worked – it's certainly a line I would never have given a character to say in Doctor Who. Peter, though, said it in such a way and made it seem so right that I felt it would be nice to carry it on. It became part of the Fifth Doctor's rather old-fashioned response to both the situation and to Tegan."

After the comical saving of the later Tom Baker seasons, Peter Davison's era witnessed a toning down of the show's humour. With Colin Baker's debut the humour looks like coming back. "There's always a danger of being polished. Anyone or anything that takes itself too seriously can become pompous. We have now decided to go back to having more fun in both the character of the Doctor and the general situations he's in. I think there is room for more humour – but I'll steer it clear of being crass. We just want to relax it a bit now – in conjunction with contrasting the styles of the Doctors. The Sixth Doctor will be very different from the Fifth."

The Sixth Doctor will have only one companion for the time being. In view of recent TARDIS crews, why the sudden reversal? "From my point of view both as script editor and writer you can do much more with just one companion. The Doctor and the

companion can have a much stronger, better-defined relationship and they can relate to each other in a more positive way. When you've got more than one companion you're juggling out lines that could be said by one person. Also, if you've got so many people in a confined space like the TARDIS, it's difficult to give them a lot of positive action. That became very apparent with three companions – and it's also a problem dealing with so many subplots. Thus the return to the old idea."

Asked if Eric himself attended recordings in order to supervise the scripts in studio. "Theoretically, yes – I go to keep an eye on the words, but realistically I feel if you're changing things in a liveable and limited recording time something must have gone terribly wrong. By that stage it's very very late in the day – the cast have already rehearsed for ten days, the director will have been working on it for eight weeks and if it's falling to pieces in the studio it's a pretty



critical situation. This has never happened, thank goodness, though I'm always on hand for checking and advice."

Being script editor on *The Five Doctors* must have been a formidable undertaking. What had been the special problems Eric had to deal with? "The main problem was that there were five leading man plus companions and so it was a matter of giving them all something to do that contributed to the story, advanced the plot and so on. The other thing was that we didn't want to bring them together too soon because we wanted the fun, enjoyment and nostalgia of them doing their own bit with their old companions. This proved difficult simply through sheer numbers – there were so many characters that we had to have five strands leading to a final conclusion. Tom, of course, dropped out which necessitated a rapid rewrite, but overall Trenzalore rose to the occasion admirably. We'd had a long meeting one afternoon with John and out of that came a lot of what became *The Five Doctors*. Meetings with writers are brainstorming sessions – you set each other's ideas off and that's why I think it's wicked at the end of the day to start saying who did what. It's too collaborative."

Since *Doctor Who Magazine* last talked to Eric I wondered if the fans' undiluted contributions had fallen off at all. "I'm pleased to say I no longer have to do any of the paperwork involved with the fan input. That's all dealt with in the general office. I do gather that it's growing rather than decreasing but we've still not found another Andrew Smith. I said the last time I was interviewed – and I'd like to restate the point which is important – if you want to write for us you must want to be a writer. The urge, the desire to commit yourself to paper, must be there. You will write for television, radio, theatre, even novels – everything. But if you just want to write for Doctor Who, forget it. It's a difficult show to write for – it's a whole concept and I think its difficulties are underestimated. Also it's twice as long as most other shows – 90 minutes – but because it goes out in two episodes people see it as an everyday case. It's not child's play by any stretch of the imagination."

Now and the formation of the twenty-first season come a bout? Mark decided to leave and Janet too, who had been with us nearly three years, was reaching her end, so they had to be written out. Then on top of this Peter decided he wanted to go as well and with so many of the cast leaving we needed a new companion and a new Doctor. Rather than hold the new Doctor over a year we opted to have the Davison Doctor regenerate in the penultimate story. The other aspect of the season was the monsters – after the previous season which didn't feature any monsters at all (though had the Daleks story not been postponed it would have done) we made a deliberate decision to bring them back."

The season opened with Johnny Byrne's *Wonders of the Deep*. "I liked the basic story, the concept behind it, and I was pleased to use the Sea Devils and Silurians again. Unfortunately we had lighting problems – it was all too bright so some of the potential atmosphere was lost." Eric Phelp's *Awakening* filled the season's two-part slot, although it had originally seen the light of day as a four-part story. "We hadn't filled the two-part slot, however, and in a compressed form the story became far more exciting. It was more concentrated."

Former script editor Christopher H. Bidmead then returned to the fold with his *Fractured*. "It was an

interesting idea. Chris is – and I mean this in the kindest possible way – a very idiosyncratic writer. His characters are always rather quirky and peculiar inasmuch as we're all peculiar, along with all the feelings and personality that we all have to varying degrees. Christened with interesting this, and he also has great skill at creating alien environments. In *Frontier* he created for us another sort of culture that the audience could relate to – which is a very difficult achievement. You can't mention how they cultivate food, whether they have hot or cold water or whether the lanterns work – or even if they go to the lavatory. All the same it has got to be in the back of your mind, and there has to be a lot of thinking through to get this believability. I did feel a little annoyed with Chris – who should after all appreciate my point of view – because *Frontier* boasted this huge ship with its vast chambers that he knew we couldn't do to his original requirements. He was, however, very receptive and over the course of that story we had some wonderfully creative disagreeing minds.

Finally after its postmortem Eric's own contribution to the season reached our screens as the massively popular *Resurrection of the Daleks*. Eric was pleased but not surprised that it had won this year's season poll as best story. "I don't mean that to sound in the least big-headed. I'm very pleased. That said, it's voting for nostalgia, don't you think? My personal favourite story was *The Caves of Androzani* – one of those stories where everything came together."

Had Eric had to choose much from his twentieth season original? "There was no re-writing apart from Tegan's farewell, given that I did spend some time trying to get [that] sense that the day was awful. I had had a lot given to me – John had asked me to write a Dalek story and they have a massive history, the pepperpots. It forced me to write something I felt too similar to *Style to Earth* book."

The continuity was obviously a restriction, as Eric went on to explain. "It can be an amazing limitation at times. There's lack of continuity over the years anyway – we're talking about 21 years of different writers, producers and script editors. The Daleks go back to story two and there've been all sorts of inconsistencies. You try to let consistency in mind but it gets very confusing and hence you, I think – and as the author I can say this – the story suffered because of that. I switched most of the Dalek stuff that still exists – and for those who are interested it's over twenty-four hours, an awful lot of material. There are compensations, I think to add – one has to be objective. It's nice to have written a story about a creature that back in the Sixties helped found the show's popularity. It was interesting for that."

Had Davies been difficult to write for – as far as development went, he must be listed? "As a character he's slightly over the top. He spends a lot of time ranting rather like his creations. You do try and underplay that tendency. The first story *Danica* appeared in, *Gestalt of the Daleks*, is my personal favourite of all the Dalek stories. In that he is extremely interesting – the story itself was good and excellently directed. In *Resurrection* I found there was really too much to put in for four episodes – I could have done with another episode perhaps – my fault as I chose the length, but as it turned out the plot swamped it."

Nevertheless it was a story that definitely succeeded, maybe in part due to the wonderful willan



Lyton, mention of whom caused Eric to become very animated. "The idea of men who are professional soldiers and left for a living is an aspect of human personality that's fascinated me for a very long time. I would have created Lyton anyway – and perhaps developed him even more if I hadn't had to write up to the Daleks. Other stuff I've written outside *Doctor Who* has included writing about Lyton in many different forms. I want to understand what motivates him – he was another version of this same character. I've always been interested in and whose depth really eludes *Doctor Who*. Maurice plays this tough steady-eyed killer very well – though I should add that in real life he's a nothing like that – he's a charming and engaging man."

Had Eric's fascination with Lyton been the reason for his serving *Resurrection of the Daleks* and for his rapid return in *Attack of the Cybermen*? "I left Lyton alive to continue the element of believability. The *Danica* Doctor didn't always see – and that's a concept I liked very much. So though he had won and been consigned by Tegan's departure he still had to win because Lyton and his two handmen remained out there. After *Resurrection* I spoke to John and suggested we use Lyton again in the first

story of the new season to mop up any doubts about him and make use of his strong character once more."

Another popular and well-drawn character was Stan, the Dalek agent. How had he grown in Eric's mind? "The intention was to make him slightly comic, not only to counteract the dark atmosphere of the story but also to deceive the audience from knowing what he was really about. In another way Stan was me. If I was a soldier I'd be the bumbling idiot and to be truthful I saw myself in Stan's shoes all the time. I would always be tripping over my gun and getting in the way, though I created slightly because underneath he was really as professional as Lyton in his way – yet he had those. The skills were there beneath the surface. There's a marvellous film called *A Long Day's Journey*, written by Charles Wood, about a group of commandos trapped behind enemy lines. It's actually shows the brotherhood feeling of soldiers – you almost get voice-overs of them talking inside their heads to each other. Of course they're not really, but such is their instinctiveness and rapport with each other that they can anticipate. It's that quality I was after."

I noted, too, the ethnic mix in the crew of the prison ship. Had this been deliberate? "Yes. You will have noticed from last season, *Weapons of the Deep* onwards, we have this multi-racial united Earth. It's not a new idea but as inter-racial drive gives a better mix – and in *Resurrection* the prison ship's crew reflected the continuation of this theme."

*Resurrection of the Daleks* saw Tegan Jovanka finally leave the TARDIS to return to her own life. Had the abrupt nature of her departure always been Eric's intention? "Absolutely. As soon as John said Tegan will go in story four I felt it's not going to be the fond farewell, it can't be. It's got to be 'Oh my God. This is it, I've had enough.' She always was impulsive – in *Earthshock* she says of herself that she's just a 'mouth collier'. That was meant to leave a smile but also to contain the truth. She did sometimes talk or act without thinking. She said, she felt about things, and finally it had to go to her."

Did Eric think it left too many questions unanswered as Tegan stumbled off without money, passport, proof of identity – anything? "Didn't he wonder what happened to her? I didn't take it very much further, but I saw her walking, slightly bemused, back across Tower Bridge looking around



Top: Side on up, *Resurrection of the Daleks* holds a gun on the evil creator of the Daleks in *Penetration*. Above: The Doctor and *Myra* (Shah Suhail) with Michael Robins as a Seventeenth Century highwayman in *The Wicker Man*.





for thinking, I think I never really thought I'd ever see her way back, picking up with friends and so on. I can see her doing something in London – what, I'm not quite sure, but I'm convinced it's something impulsive and interesting."

Overall, had *Resurrection of the Delia* appeared on screen as Eric had originally visualised it? "I did think Matthew did a superb job. I think the cast were on the whole good and Maureen particularly so. It was close to what I expected. Working on the show you have a strong idea of what you're going to finish up with, so I knew what not to expect. I don't write parts for actors, I think in terms of characters." Eric is doubtful whether he will be novelising the story at present. "I just don't know. Terry Nation couldn't have been more helpful over the television story, but the book will go through other channels and at this stage nothing has been agreed upon."

Peter Grimwade's *Planet of Fire* followed on from the *Delia* story, and Eric says he admires Peter for his inclusion of all the diverse elements of the story into one complete whole. "He was commissioned to write the story with a very heavy brief given to him first. He had to write out Turlough, introduce him, we wanted him to use the Master as villain and John wanted to use the Lanzarote location. For this we had long discussions on where we were going and where we thought we should go with the story. One thing we definitely agreed far was to tie up the loose ends of where Turlough had come from and where he was going. Peter had, of course, written Turlough's first story and it was fitting that he should write him out – albeit by a happy accident."

The production team scored another big hit with the final Peter Davison story, *The Caves of Androzani*. "I asked Eric how the regeneration idea had come about. 'Again it emerged from general discussion. Originally *The Caves of Androzani* was mainly about the two gun-running elements of the plot but as we went on the use of space became less to cause the regeneration seemed a good idea, and so it was used. I think Bob's story was excellent – I get along

with him as a person tremendously well, his writing is so good and we have a lot in common."

*The Caves of Androzani* exhibited a lot more violence than usual – was this deliberate? "Up to a point. We decided that we could go a bit further than we had been going and I was very much in favour of this because I felt that perhaps we had got a little bland – certainly in the previous season. But then I don't think *Androzani* was any more violent than many of the other shows we've done. Occasionally in the studio something will look a lot more violent on camera than was intended – it doesn't happen often but maybe *Androzani* is an example."

Had Eric enjoyed working with any particular story or writer, and had the job become any easier overall? "It's not become any easier but you do learn a great deal. This sort of caution is worth putting to Robert Holmes and Terrance Dicks who've both done the job as well. Bob would be the first to admit it at writing *Doctor Who* should be and is enormous fun but is also exceedingly difficult."

"Personally, I've loved all Christopher Bailey's stuff – especially *Skuldance* which is superb. I think he has enormous potential and he is again very

**Top:** The Five Doctors, with *Jon Pertwee* as the *Witch of Borneo*. **Below:** *Anthony Brown* as *Shen-Fan* in *Resurrection of the Delia*.



agreeable to work with. Chris Bidmead I like a lot – similarly Bob Holmes. Their work has been if you like, my favourite."

For the first time over, the twenty-second season of the show will be broadcast as 13 45-minute segments. I asked Eric to explain this move. "Resurrection was in a sense a test run, although it was written as four parts. I think that the second half of the show suffered slightly by going out as one slab, there was a great deal of action in episode four and it would have worked more effectively, I think, had it been a separate episode. The problems that exist with 45 minutes are basically that you cannot as readily have a first action show. For example, *Earthshock* was repeated as a two-part completion and I didn't think it worked as well that way. It's a bit like saying a bicycle won't go as fast as a motor car – a bicycle was never designed to go that fast. It's a different sort of product. I think that going to 45 minutes will slightly change the nature of the show and it will certainly change the feel of each episode. I hope the change will be for the better. That's why we're looking more than ever for experienced writers who can handle the length, and why new writers will probably be fewer. For instance, Philip Martin who's writing the second story, *Vengeance on Varos*, is experienced – he worked on the series *Gangsters* and his script for us is very quick and witty. Overall I don't think the show will suffer."

I pointed out that if removed slightly the burden on writers having to include unusual cliffhangers which interrupt the plot. Christopher Bailey's work being a good example. "Dear old Chris doesn't understand to this day the point of a cliffhanger. His idea of a cliff is something you look out to see from and to him a hanger is what you hang your jacket on at night. In spite of that I would never hear a bad word against him."

Turning to the twenty-second season I asked Eric how well was progressing. "We're now fully commissioned. We've already started recording so the great wheel is beginning to turn again. I think the way the scripts look at the moment that the first three stories are excellent. *Attack of the Cybermen* is very much a *Doctor Who* traditional – with all the goodies you'd expect and a lot of the good old-fashioned kick-behind-the-ears idea. It's also original, an excellent opener – a great grab to start off the season. The second story, *Vengeance on Varos*, is in a quiet and quirky way excellent too, although very different from *Attack*. It will help achieve the mix we're always after. It's clever, enormously fun and I'm extremely pleased with it. The *Two Doctors* is absolutely smashing although very different from *The Caves of Androzani*. It's very funny, as well as having the draw of its cast. Beyond that we haven't confirmed."

Hadn't *The Two Doctors* originally involved filming in America? Now that the location had changed to Spain had there been a rewrite? "Yes, some, basically to re-locate it from an English-speaking country to a Spanish-speaking country. We have to be flexible about rewrites. If your leading man should drop dead you have to have a rapid rewrite which would be terrible for us but of course even more terrible for the leading man!"

My final question to Eric Seward was how long he was planning to stay in "the hot seat"? "I'm on contract and it's renewable every nine months – why, I don't know, it's a BBC quirk! My current contract expires at the end of July and I've been asked to stay on."

# ON TARGET

When Target obtained the rights to the first three Doctor Who books by David Whitaker and Bill Strutton they soon realised they had a potential winner on their hands. Ever eager like most publishers to get a good deal and keep going they contacted the BBC and the Doctor Who production office in particular. Did they fancy penning a few new books? Terence Dicks, seeing the opportunity to fulfil his ambition to write books, leapt at the chance and brought in Malcolm Hulke and before too long The Auton Invasion and The Cave Monsters hit the shops. Not long after, Terence had assembled a little team of writers, himself, Mac, Barry Letts, Gerry Davis and finally Brian Hayles – a team working for love (and peanuts!) and simply eager to help promote the show.

First off, Brian Hayles opted to do The Curse of Peladon as Peladon was his favourite Doctor and Curse his

The War Lord came to a crisp halt directly before the Doctor. Then, with a swift, venomous gesture, he first struck his own left shoulder with his clenched fist and offered his open gauntleted hand in greeting to the Doctor.

"Dearest Delegate from Earth – greetings!" said the War Lord with chilling formality.

"Delegate? My, sub-delegate? Sorry." The Doctor managed to acknowledge the greeting with suitable dignity. The other aliens now approached Jo edged closer to the Doctor, and tried not to shudder at the bizarre parade of alien forms before her: the massive and threatening Martians; then something that looked like an ornate octopus – she lost track counting the tentacles – and, finally, a travelling goldfish bowl with a crazy looking octopus crazily swimming about inside. It was all too much!

"Delegate Alpha Centauri," purred the gleaming hexaped walking its tentacles excitedly. "The Galactic Committee is much in need of your experience and judgement."

"Delegate Anturus," clipped out the mechanical voice of the floating neuropeptide. "You are here."

favourite script. As with the books by the rest of this team, Hayles chose to flesh the story out, but instead of adding scenes willy-nilly and lots of descriptions, he fleshed out his characters and the history (and possible future) of Peladon – thus making the

actions of characters like Hopeth Luan and of course King Peladon himself who, devoid of periodic bland hair with a wily pink stripe and lap la lap inherited. It seems, by his daughter Thaka in Mordred of Peladon, comes across as much wiser than than on

television. It is easier here to understand why Jo, initially, found him so attractive, and perhaps more importantly why the King is instinctively fond of her – looking as she does like a reincarnation of his Earth mother, Elsie! It is touches such as that in the book that really make it a worthwhile read and also proves that Brian Hayles was really determined to develop the culture and saga of Peladon, the Pelb and their heritage. The reason why certain people are against the galactic Federation and equally why some are fanatical for it. The last Warriors here come up a bit better than they did in the televised version, most notably Scorg, who really does seem as if he is from the same caste as Virga in The Ice Warriors and not a third-rate thing. My is much more Lordlike than Slair in The Seeds of Death a great deal more regal and majestic. My does a great deal of talking, rather than killing, and perhaps this is why he comes across as



Doctor Who is copyright the BBC

ALL THE LATEST ITEMS

FROM FIGURES TO VIDEOS,

BOOKS TO AMERICAN BADGES,

The WIDEST SELECTION of Dr Who Merchandise – ANYWHERE!!

KEY TO TIME (Leather) £50 Post Paid.

World wide SUBSCRIPTION SERVICE for Paperbacks and Hardbacks. (Payment in US Dollars accepted).

Send a FIRST CLASS Stamp for latest Catalogue. (Overseas send two International Reply Coupons) JOHN FITTON (BOOKS AND MAGAZINES), 1 Orchard Way, Hensall, Nr Goolle, North Humberside, England.

## DOCTOR WHO CHRISTMAS SPECIAL



## THE SIX DOCTORS



MORE EXCITEMENT  
THAN YOU CAN HANDLE!

ON SALE 8th NOV

the most interesting character in the book – his scheming and intelligence certainly well-drawn, and you do get the impression that whilst trusting and liking the Doctor as a person, he still doesn't shake off the feeling of doubt about the Doctor's credentials.



One character who Lord's introduces in the printed page is the hermaphrodite hexapod Alpha Centauri. Its changes of colour (as well as mood) to flow just very frightened to downright terrified) are beautifully described. The Curse of Peladon is one of the best books in the whole Target range.

Early '76 saw the emergence of Brian Hayes second, but sadly last, novel for Doctor Who: again starring the Martians but in their introductory tale The Ice Warriors, which introduced viewers to the creatures back in '67. The story translates well to the page – although here the emphasis is more on action than prose – whilst Varga is characterised superbly. The winners

*The Wild-eyed Security Commander spun to face the intruder, gun in hand. He ryes widened at the sight of Varga and his three warriors. It was the last thing he ever saw. Almost instantaneously Varga's men reacted to the sight of Waters' weapon with a concentrated burst of fire. The bulky man felt his face horribly scorched with pain.*

*"So much for that," hissed the warrior.*  
*"That wasn't planned!" protested Clint.* "News is going to hurt you – it was the computer that he wanted to attack!"

*I do not need your explanations. Our trade is at an end," responded Varga, stroking into the control console.*

are just that: words in the background to do the killing and little else. On the side of humanity though, Leader Clint and Jan Gerratt are superbly developed – especially the latter's inability to divide her loyalties between Clint and the ragamuffin scientist Penley.

Penley himself is like a younger Doctor, full of ideology but without the Time Lord's experience. The book

takes a very pro Penley slant (but an anti-Clint/Computer slant) which is where the irony lies as it is eventually the leader that solves the problems, after 140-odd pages of anti-technology wrangles.

The Ice Warriors is a superb book for characters though even the computer – for some reason called ECCO here – seems to get a character and one feels

as the apparently 'confidential' The Celestial Toy-maker for Target – due to be printed late next year – and Terrence Dicks having shown an interest in the other Ice Warrior story, that only leaves The Snugglers to go. They might not all contain that flare and style of Curse of Peladon or The Ice Warriors but nevertheless, the stories alone will all ways contain that essence of expense that permeated the writings of the late great Brian Hayes.



quite sorry when it is all right over breakfast.

The one other book of a Brian Hayes story is by Terrence Dicks, The Curse of Peladon sequel The Monster of Peladon. Hayes had, at one time, intended to write this himself along with Seeds of Death but his tragic death in October 1976 prevented that.

With Gerry Davis currently writing



## THE DOCTOR WHO PATTERN BOOK



### Do-It-Yourself Doctor Who A Galactic Collection to Knit and Sew

**Joy Gammon**

The Tardis sleeping bag, the console floor cushion, Romana's sailor top and Peter Davison's cricket jumper are just a few of the imaginative items to sew and knit.

Clear and simple patterns, illustrated throughout with line drawings and colour photographs, and a how-to-knit section with straight forward diagrams for the complete beginner.

*If you have any difficulty in obtaining this title, please use the order coupon.*



**Te: W H Allen Sales, 44 Hill Street, London W1X 8LB**

Please send me \_\_\_\_\_ copies of DOCTOR WHO PATTERN BOOK at £2.95 each, including p&h

Prices include p&h: I enclose cheque/postal order for £ \_\_\_\_\_ payable to W H Allen, number \_\_\_\_\_

Please charge my credit card upon dispatch of the book(s)  
 Barclay/Access Card No \_\_\_\_\_

Signature \_\_\_\_\_ Date \_\_\_\_\_

Name \_\_\_\_\_

Address \_\_\_\_\_

Postcode \_\_\_\_\_

Block Capital's Please \_\_\_\_\_ Available at your local bookshop

# VARS

## VENGEANCE ON

Feature by Richard Mason

**V**aros. The name of the planet means little to Peri, but seems to stir unpleasant memories for the Doctor, who is consequently less than keen to land. Unfortunately events have soon taken over actions and, like it or not, there is little alternative. Varos has something the Doctor, or more accurately the TARDIS, cannot do without and it is this that the wary travellers set out to find.

Having arrived on the planet, however, the problems inside the ship quickly take into consideration when compared to the frightening scenario outside. Very quickly Peri learns the reason for Varos' onerous reputation and as the place begins to unleash the full extent of its evil, she realises that this world is at the supposedly advanced developmental stage of the latter half of the 23rd century proves to count for little, indeed. The whole civilisation is a fright-

ful mix of the story is very much to the fore, though it veers more towards wit than slapstick. Look out for some of the best and most memorable characters the series has boasted.

Of course, not everything turns out to be so grim on Varos, and the story has its goodies as well as baddies, so that with the Doctor's arrival the struggle against the established order intensifies. It does not, however, turn out to be an easy or clean fight. Without doubt this gem of a two-parter is going to be extremely exciting when it reaches your screens sometime around the end of January. Already with the reputation for the juicy quality of his productions, director Ron Jones has masterminded his new story with still more suspense and tension. This threat

the actors and said "Well done" to which Colin Baker and Martin Jones both said teasingly "Don't sound so surprised, will you?" Colin adds, "Seem, Ron. We'll do it again and try to be a little better this time."

Martin Jones' third role in the series is also his best, his part as the Governor giving him the opportunity to do some subtle, sardonic acting. Other cast members include Jesse Carrington playing the heroic Jordon with a lot of spirit - and a lot of energy too.

Shelia Reid as Eta and Stephen Yardley as Ark form a smashing double act and act as a major contribution to the show's satirical element. They had to record all their scenes over just a few hours on the last recording day but their energy and enthusiasm never once flagged. Other prominent cast members who were just as dedicated to the show included Nicholas Chagren as Daikim, Geraldine Alexander as Arita and Forbes Collins as the Chief. Above all, acting awards should go to Nigel Short, who plays the repellent alien delegate. S4.

Make-up designer is once again Denise Nieradok whose previous Doctor Who credits include *Cogopolis* and *Four To Doomsday*. On the costumes side, Anne Hurdidge has produced some highly impressive designs and the visual style of the show perfectly to the demands of the script. Philo Martin has obviously thought his society through with great care and will no doubt be pleased to see that Ron Jones has done such a faithful and dynamic job of turning his words into dramatic images. Incidental music will be composed for this story by Jonathan Gibbs, responsible last season for the excellent score of *Wonders of the Deep*, and before that *The King's Demeanor*.

Gareth Milne was once again on hand to provide stunt assistance and choreographing for a superb fight scene. Helping out with this scene was another stuntman, Ray Alon. The complicated nature of the scene to be staged required a lot of patience and skill with the final emphasis being on perfect timing.

Vengeance on Varos starts as it means to go on - as first Doctor Who tradition with good characters, fast-paced action, appropriate production and a particularly strong central plot. Perhaps its greatest success will be as clever expansion of all the most popular elements in the programme to create a polished, highly entertaining and dramatic two episodes. Ron Jones can justifiably be proud of his work.



Kings star Martin Jones (left) as he appeared in version of the Doctor.

more of organised, brutally institutional violence and callous bureaucracy supported by machine, corruption and malice as well as the machinations of a visiting alien delegate.

Wider to this, the second story of next season, is the versatile and experienced Philip Martin. The script he has produced for Doctor Who is a winner from page one, although as Eric Saward points out stylistically very different from the best of the upcoming season's stories. Featuring some potentially very disturbing elements, Martin has come up with a story reminiscent of a combination of *Dwellers in the Dark*, *Nigel Kneale's The Year of the Sex Olympics* and our own *Death to the Deafies*. Vengeance on Varos brings some of the *Summers* sort back to the programme with a bang, balancing its very observations on the developments of today's society with more than a few smiles. The

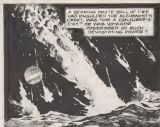
some especially intense work over the six days this story had in studio, there being no location work as with *Frontier*. Ron divides his time between directing from the floor and directing from the gallery, and in a future issue of this magazine he will shortly be interviewed about all his Doctor Who's to date.

Part of the favour of Ron Jones' episodes is his use of lighting, an under-used area of any series is the acting, something which, if in form can hide the worst sets, and which is so important in sustaining the fantasy of Doctor Who. Vengeance on Varos had a cast, who, apart from being highly impressive, seemed absolutely devoted to each other. At the head of the team Colin Baker and Nicole Bryant deserve especial praise for their professionalism.

During one recording a take was accomplished particularly well. The production manager turned to







A DEADLY WHITE BALL OF FIRE  
HAD ENGULFED THE ALGEMINT'S  
VESSEL. THERE WAS A CONSIDERABLE  
CHANCE THAT THE VESSEL  
POSSESSED OF SUCH  
DEMOTING POWER.



THERE WAS  
NO WAY OF  
KNOWING...



COULD ONLY FOR THE DOCTOR, UP  
TO HIS NECK IN SOMETHING THAT  
LOOKED AND FELT LIKE WATER...

... BUT WAS IN  
FACT SOLID  
SPACE.

OH NO!



DOCTOR!  
DOCTOR!



AND WHOSE UNSELF FOR  
EVENLY HE HAD WANTED  
THE COLLAGE OF MEN DOING  
DEEDS OF ENLIGHTENEDNESS IN  
THEIR HEARTS.

TO WALK THROUGH DAYLIGHT  
AND DARKNESS, GUIDED  
ONLY BY THE DREAM.



BECAUSE HE HAD SAILED  
THROUGH THE DREAMS OF  
FANTASY COUNTLESS  
AGES AND HE KNEW  
NOT. EASIER WAS A  
LOD OF TWO...

VINTAGE A  
LOD OF TWO...



LOD OF TWO...  
BUT IN THE END, SAVED  
CHANCE IN THIS TIME-LOD  
VINTAGE WAS THERE A  
SHORT... OR A SOD?









"I WISH HE  
HAD OTHER 'SOME  
DANGER' AND NOW  
HE MAY BE  
DEAD!"



"BETWEEN THEM  
TO ME... OF YOU  
WOMEN YOUR  
UNIVERSE HAS COME  
TO AN END."



"BETWEEN  
THEM TO  
ME!"



"WOW, I SAID  
GUY TO LEAVE  
THE PLACE TOO.  
WHERE SHALL  
WE GO NOW?"



"NO THE ONLY  
FROM HERE AS  
POSSIBLE!"

**VWORP!**

"I CAN'T BELIEVE IT!"

"THERE IS NO ESCAPE!"

"THE END."



## FEATURE

To round out this month's issue, we chronicle the contributions of the late Brian Hayles to the history of everyone's favourite television show.

Born on March 7th, 1930, writer Brian Hayles originally intended to make a career in art, training as a sculptor and later teaching art in Canada. He eventually returned to teach in Birmingham but soon gave it all up, for economic reasons. Before too long he took up writing and his work was as far-ranging as *The Archers* to *Deadly Witch*, from children's shows like *The Moon Shellen* to the more adult approach of *The Regiment*. He contributed a total of six stories to the *Doctor Who* series and two book adaptations, both from his own works. His first script was the fondly remembered *The Celestial Toymaker* story, the first of the "surrealistic" stories in the show's history – others including the similar *The Mind Robber* as well as titles like *Warriors' Gate* and *Krill* – proving that there was room within the programme's format for such experimental tales that weren't straight science fiction or, as was the norm in the early days, pure history.

*The Celestial Toymaker* was in many ways a sinister humorous story, but with some very menacing overtones. While the Doctor, by turns invisible and later mute, played the deadly triologic game, Steven and Dodo were up against a series of comically sinister figures from every young child's playground: walking playing cards, toy robots, dancing dolls and, most famously, the Billy Butler-type schoolboy, Cyril, who lead the two companions through a fairly booby-trapped game of hopscotch. Both of you, be very careful, this piece has hidden menace. Nothing is just for fun! the Doctor warns them, just before the Toymaker splits them up. And just to emphasise the hopelessness of the situation, when Dodo asks why they cannot just get back into the Doctor's TARDIS and go, the Toymaker, evidently enjoying their discomfort, tells her that they can and calmly indicates a whole cluster of identical police boxes, telling her to take her pick.

### THE CELESTIAL TOYMAKER

*The Celestial Toymaker* is one of those stories riddled with arguments as to who wrote what in it, although credited with the authorship, both Gerry Davis and Donald Tosh contest Hayles' credit, claiming to have written substantial parts themselves. Doubtless this was the case, it being quite common practice to script both then and now, but the Brian Hayles hallmarks do show through, the imaginative writing, the humorous rapport, especially between the two humans and Cyril, and the nature of the complex games themselves.

Brian Hayles always showed his interest in magic and fantasy in his writings, with scripts for *The Moon Shellen* and films like *Arabian Adventure* and there is little doubting that the Toymaker himself is as near to a magician as one is ever likely to see in a *Doctor Who* story. As with most of his scripts, Hayles managed always to make the Toymaker not quite the all-out villain he ought to be and as if to emphasise this point, took great pains not to kill him off at the end. The Doctor explains that whilst on losing the games, the Toymaker's fantastic domain would be destroyed, he is immortal and will simply create another



# BRIAN HAYLES

Feature by Gary Russell



A selection of pictures from the Brian Hayles stories, *The Celestial Toymaker* and *The Seeds of Death*.



when the time is right. Perhaps one day the Doctor may come across his old adversary once more and be pitted against the murderous toys and tricks that the madman-like wizard can create. Certainly with the state of television technology today, especially at the BBC, one imagines that a great deal of colour and splendour could be used to re-create the world of magic.

Brian Hayles' second Doctor Who script was markedly different, this time a historical tale set on the Cornish coast in the 17th century, showing the first Doctor to be in his element as the civilised man in a world of barbarians. *The Smugglers* is one of the better of the historical stories because of its resemblance to the historical stories of Dennis Spooner or Donald Cotton, full of humour and wit – most emanating from the dialogue rather than the situation and most involving the Doctor himself, most notably when the pirates insist on calling him by the name "Sawbones". Whilst the story of *The Smugglers* is not exactly stirring stuff like many other semi-serious historicals it is successful because of the variety of colourful and enjoyable characters. From the boisterous Squire to the sedate Charub, each was imbued with a character so rich that you liked them whether they were buddies or not.

### THE SMUGGLERS

*The Smugglers* actually started the fourth season of Doctor Who somewhat strangely, a peculiar story to open a series with, but it was in fact due to close the previous season. Hence the recap from *The War Machines* at the start, and so ought to be looked on in that light. It was also the first story to feature new companions Ben and Polly in unfamiliar surroundings, both for them and the viewing public. *The Smugglers* is one of the writer's favourite Harrell stories, akin in many ways to *The Myth Makers* for its tongue-in-cheek mood. Even the esteemed J. C. Treven writing in *The Listener* liked it, saying "Far down South and three centuries ago, the smugglers of Doctor Who offer swarming in the crypt, and such appropriate advice as "We not My-livered now! The Gold is not for washings!" That is the stuff.

### THE ICE WARRIORS

*The Ice Warriors* marked a change in direction for Brian Hayles both in writing style and story content. Fitting in nicely with producer Innes Lloyd's preference for monsters galore, this story set in the planet Earth a second major Ice Age showed the struggle by Vorga, leader of a group of Martians trapped under a glacier, to free his comrades and determine whether Earth is conquerable or not. Obviously he decides it is and goes about trying to enslave the place. *The Ice Warriors* has a lot going for it, not least of all the acting talents of Bernard Bresslaw as Vorga the Ice Warrior, Peter Sallis as Penley, George Wang as Aiden and, of course, Peter Binkworth as Leader Glen. These fine actors aliven the production no end and with Hayles' strong script – interestingly enough for a Troughton story there is little overt humour – and the magnificent costumes for the Martians, it couldn't really fail. Rather than being a straightforward monster-moves-and-get-killed story, *The Ice Warriors* goes a little deeper. It explores man's obsessive desire for knowledge – even in this world of the future, with people being virtually owned by compu-

## FEATURE

ten, it is still Arden's culpability that sparks off the whole shindig – and more importantly, man's inability to cope once he has the knowledge. Penley, a trained scientist, must have spent years training to be clever, and yet he throws it all away – on ideological grounds. Storr, like many 1967 contemporaries (the hippy movement was finding its feet about then) was against everything man had invented, rejecting the technology he was so positive had created the trouble he was in. What Storr ignores is the fact that whilst his pig-headedness is accepted by Penley as a character trait, the Ice Warriors will not take him because he looks like a scavenger (many pubs and shops in the late Sixties refused to serve hippies because of the deliberately scruffy dress they possessed) and – as opposed to saying, 'sorry mate, we don't like you, better luck elsewhere, they tell him without a second's hesitation.

Storr makes the mistake of assuming that the Ice Warriors' dislike of the scientist means that they equally disliked the scientist's technology as he did. Varga needs to understand the technology to escape – and Storr's enthusiastic condemnation of such things seals his fate very quickly. Arden's curiosity is likewise rewarded with death at the hands of Varga and at the end it is the intervention of neither the Doctor nor anything human that saves the Base but the one thing Hayles aspires to have been criticising all the time – technology.

### THE SEEDS OF DEATH

If the Ice Warriors in their first story seem a little novel and bewildered – Brian Hayles clearly put some thought into their re-emergence a season later (and a couple of thousand years earlier) in *The Seeds of Death*. Here we were introduced to the Ice Lord caste, this one called Silar and portrayed with superb evil by Alan Burtwick – who later went on to play Lord Viper and Commander Azaxxon in the subsequent Ice Warriors/Peladon sagas. This time the Ice Warriors wanted to invade Earth by releasing a lethal fungus into Earth's atmosphere from within the seeds of the story's title. To do this they took over the T-Mat base on the moon and cut off world supplies of everything. This had a double advantage. Firstly it put Earth into chaos, T-Mat being the only method to transport materials around the globe, and secondly it brought a swarm of skilled humans to the moon to try to sort out the problem. Lord Silar's mistake was in killing them off systematically. Here Brian Hayles concentrates on action more than ever before and characters of his usual depth are few and far between. Silar is a typical alien and his Ice Warriors just slow-thinking heavies. The humans are rather predictable, although Louise Papo as the enthusiastic and liberated Miss Kelly and Terry Scully as Fawcett shine above criticism. The same could not be said of Ronald Leigh-Hunt as Radnor or Philip Ray as Eldred, who approach their roles without much conviction.

*The Seeds of Death* is a very good adventure story – for those who like monsters and action and prefer to accept the initial impact of a story as entertainment. *The Seeds of Death* is probably the best of all Brian Hayles' scripts for the show – but as a typical example of the writer's usual flair and style, it is lacking. However, this writer is a fan of both



Above: Jacqui Lee as Dodo and Peter Purves as Steven meet Peter Stephens as Cyril in *The Celestial Toy-maker*. Below: Gwilym Singer as Sergeant Rugg and German Divers as Mrs Wiggs with Michael Gough as *The Celestial Toy-maker*. Opposite page: Three colourful shots from *The Celestial Toy-maker*, also featuring the King and Queen of Hearts and Jeeves the Clown.



categories – and loves *Seeds of Death* and, as it is the only non Porteus Hayles story that exists in total, it is high time the BBC gave it a second airing.

Moving into the colour era were Jon Pertwee, Barry Letts and Terrance Dicks. The latter had briefly met Brian Hayles during *The Seeds of Death* and so when it came to finding a story with an old monster in for the eighth season, they picked upon the Ice Warriors and so asked Hayles for a break down, suggesting a storyline that involved a

giant having difficulties making the transition from barbarism to advanced technology. Both Terrance Dicks and Brian Hayles say that in the end result, *The Curse of Peladon* was a dodgy as a late script would have worked with or without the Ice Warriors very successfully. Hayles took the adventurous step of having the Martians having lost none of their dignity or splendour but being goodies – having had to nest the ways of war. And very well it works too, as the suspicious Doctor has to come to terms (as does the sceptical viewer)



with those new allies, just as in killing everything is right. The Curse of Paladon not only reintroduced the Mutans but invented the origin of the Pans, whose emergence brought about advancement at the hands for clamps, or fortresses etc of the Galactic Federation is a none too smooth ride. Eventually they man, age it and viewers see Aggador legit as a typical Hayles worry, the mythical beast that has kept the planet in the dark ages for so long, physically come out and destroy the menace and help with progress. Or at least,

same viewers did - in fact lost the last episode due to the strikes in 1973.

Brian Hayles suggested that maybe it was his own doubts that sparked off *Murder of Paladon* for him - here we see the two opposing "political" parties fighting it out - the hard right who believe in tradition and doing things as they've always been done and the hard left who want to totally overthrow the current leadership, preferably with as much violence as possible.

An irony that has nothing to do with Brian

Hayles was that as this story was being shown in 1974 - a real miners' strike was going on and the two incidents paralleled quite considerably and interestingly. The two Paladon sieges are what most people remember Brian Hayles for - as well as the Ice Warriors - but it should never be forgotten that he did the earlier scripts and perhaps when *The Strugglers*, *The Criminal Mynocks* and *The Seeds of Death* are rewatched, everyone will be able to find out exactly what the magic of Brian Hayles was.

Conan II Dune Mr T

# The fantastic world of

annuals: Indiana Jones



**£3.25**

each  
inc.pst

Send all orders to:  
The Perfect Mailing Co  
(Grandreams),  
Maldon, Essex CM9 6DY

All orders must be pre-paid  
Please make cheques/POs etc  
payable to: The Perfect  
Mailing Co Ltd



**THE PERFECT MAILING COMPANY\***  
(GRANDREAMS)  
MALDON, ESSEX, ENGLAND

Hardbacked full colour 1985 Annuals from Grandreams, each with 64 feature packed pages, with titles to suit everyone from Pop to Movies to TV to BMX to Comic Books, there's an annual for you

#### 1566 ANNUALS AVAILABLE ARE

- \* Indiana Jones and the Temple of Doom
- \* Conan the Destroyer
- \* Quake - The Movie
- \* Fraggle Rock
- \* Knight Rider
- \* The Fall Guy
- \* Mr T
- \* Not illustrated
- \* Where Culture Club
- \* BMX Bikes
- \* Roland Rat
- \* Marmalade
- \* Spaceman Hulk
- \* Return of the Jack
- \* The S.A.S.

Any 4 Annuals for £12.00  
post-paid

Remember to include your  
own name and address with  
your order

All Annuals subject to availability  
(No orders accepted after December 31st  
1984)